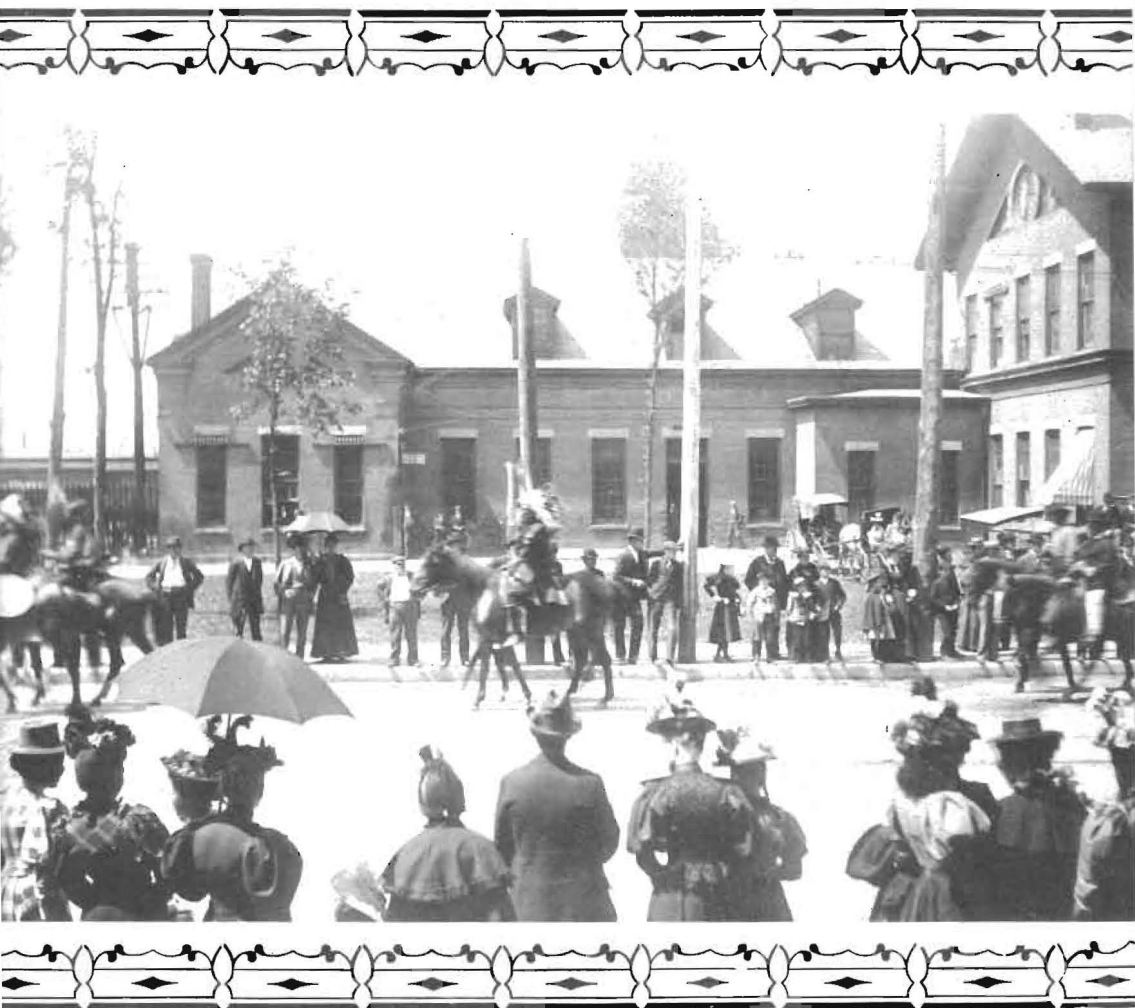


RUTLAND HISTORICAL SOCIETY

Quarterly

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FALL 1980



A common sight at the turn of the century in Rutland was the "Wild West Show" parade. Western heroes such as Annie Oakley and Buffalo Bill thrilled young and old alike with their feats of skill and daring.

Rutland And The West

Near the turn of the century, Frederick Jackson Turner and his students developed the concept of the frontier as an overarching theme for the interpretation of all of American history. Although some of the resulting conclusions and applications seemed a little grandiose, yet there was merit in the concept as an important element in the interpretation of American history.

For Rutland people the frontier, or the "West", referred to different geographic areas at different time periods. In the 1790s the "West" was western New York State. After 1800 it was Ohio. By the 1830s it was Michigan and Illinois. In the 1850s it was Wisconsin or Kansas or California, or maybe Texas. By the time of the Civil War, many states merited the term "the West". After the war the "West" was generally considered to include the vast expanse between the Mississippi River and the Pacific Ocean.

The development of the transcontinental railroad and the growth in wealth of many eastern families opened the West to the tourist who "went west" for a vacation that lasted for weeks or months. Local newspapers constantly noted that so-and-so had "gone west" on a vacation trip or had just returned from a vacation in the West. For these travelers, the postcard became a frequently used vehicle by which to share "the West" with folks back home.

Shortly after the Civil War the entertainment entrepreneurs saw that the thrills of the land and people of the "West" could be marketed to the masses of common folk in the East. Thus the growth of the "Wild West" shows which traveled from town to town offered the populace a Barnumized version of cowboys, Indians, wild animals and all sorts of western thrills.

By the twentieth century the movies offered another great medium for the exploitation of the excitement of the West. Western heroes became common fare. Finally, television captured its share of the American market for things western.



In the early Twentieth Century Indian postcards were common bearers of messages from tourists in the West to their friends back East. Published in multicolors, they made eye-catching mementoes. These examples are from an exhibit prepared for the Rutland Historical Society Museum in the summer of 1980 by Thomas McDevitt.



RUTLAND,

Monday, June 14.

Probably the Last Visit to this City of

**BUFFALO BILL'S,
WILD WEST**



**AND NEW COMPANIES OF MOUNTAIN
RIDERS OF THE WORLD**



50 Western
Frontiersmen &
Marksmen, Etc.
50 American
Cowboys.



50 Mexican
Vaqueros and
Rancharos.
50 South American
Cowboys.



100 Indian
Warriors, Ogal-
lala, Kiowa, Ca-
pacappa, Sioux,
Cheyenne and
Arapahoe Tribes.
25 Bodocin
Arabs.
50 Russian
Cossacks of the
Caucasus.



Detachments
of U. S.
VETERAN
CAVALRY

Uncle Sam's
Artillery.
Royal Irish
Riflemen.
German Cuir-
assiers.
Petit Corps D'
Armee.

All under the
command of

Col. W. F.

Cody-Buffalo
Bill

Who will pos-
sibly take part
in both the After-
noon and Even-
ing Exhibitions.

**The Last of
the Buffalo.**

Only Men on
Habitat.

On the First
Day of Arrival
there will be
given a

**Free Street
Cavalcade**

At 10 a. m., by a
Detached Detachment from each Divi-
sion Wild Horses, Buffalo, Cattle, etc.,
being necessarily awarded in Camp.
Three magnificent Bands of Music, led
by the famous, world-travelled



Buffalo Bill's Cowboy Band
At Night, a Brilliant Electric Display
by the latest Portable Double Electric
Plant of 250,000 Candle Power yet
constructed for any similar purpose.
Two Circuits, ensuring a Perfectly
Visible Illumination, making Night
as light as Day.

**Two Exhibitions Daily, Rain
or Shine**

Every Afternoon at 2 o'clock. Every
Night at 8 o'clock. Doors open
One Hour Earlier.

General Admission, 50 Cts

Children Under 9 Years, 25 Cents.
Numbered seats, actually reserved
seats, will be sold on the day of exhibi-
tion at Higgins Drug Store's Store, No.
18 Broadway Row.
Bicycles Checked on Grounds.



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Buffalo Bill, a name that epitomized the wild west show, came to Rutland nearly a dozen times during the late Nineteenth and early Twentieth Century. A Rutland Herald advertisement announced the 1897 appearance which included afternoon and evening performances. General admission was 50 cents.

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THURSDAY.
JUNE 5.

RUTLAND

YOUNG
BUFFALO
WILD WEST



V.C. SEEVER'S
WILD WEST

COL.
CUMMINS
FAR EAST

THE MOST NOTEWORTHY AND REMARKABLE COMBINE IN AMUSEMENT ANNALS



**FAR EAST SCENES
WILD WEST SIGHTS
HIPPODROME FEATS
HITHERTO UNDREAMED**

THE ABSOLUTE CLIMAX



PROUDLY AND PERFECTLY PROVED
THE GREATEST
OF ITS KIND

AN INTERNATIONAL ARRAY OF AMAZEMENTS



THE FIVE CONTINENTS
CONTRIBUTE THEIR
STARTLING THE WONDERS
OF FAMED FORCES
WILD WEST
OF HIPPODROME
AND FAR EAST
A CONSTANT COMBINED
SUCCESSION
OF STARTLING SURPRISES



ANNIE OAKLEY

PEERLESS WING AND RIFLE SHOT OF THE WORLD

Eldridge's Maypole DANCING ELEPHANTS THE ORIGINAL 20 OX TEAM Equestrian Maze WORLD'S NATIONAL CHAMPION Greatest Riders of Every Equestrian Nation INDIANS OF MANY TRIBES COWBOYS --- VAQUEROS --- COWGIRLS	 20-HARDIN'S SPANISH CADETS-20	ONLY BAND OF ESKIMOS EVER EXHIBITED The Jungle Dance WILD ANIMAL REVEL Tiny Muggins' Trio Midget Elephant, Dog and Fox COSSACKS, EAST INDIANS ARABIANS, JAPANESE SO. AMERICANS, ZULUS DAHOMIANS, MAGRIS
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THE SPLENDORS OF THE ORIENT - THE FEATURES OF THE HIPPODROME IN VIVID CONTRAST WITH PIONEER DAYS

IN NO OTHER ARENA, IN NO OTHER EXHIBITION CAN ANYONE BEHOLD SUCH AUTHENTIC DISPLAYS OF RACIAL CHARACTERISTIC AMUSEMENT

BIG STREET PARADE

10:30 A. M. 2 PERFORMANCES
DAILY-2 & 8 P. M. RAIN OR SHINE
Reserved Seats will be on sale at MINER'S DRUG STORE day of
exhibition at same prices as charged at show grounds.

Annie Oakley, the world's premier rifle shot, made an appearance in Rutland in 1913. By this time the wild west show was taking on an international flavor.

Strand Theater

Three Features Tomorrow and Thursday



The Inimitable Comedienne

Dorothy Gish

in a Burlesque Travesty on
the Wild and Movie West

"NUGGET NELL"

SECOND UNBEATABLE ATTRACTION

George Walsh

in a college story of ath-
letics, love and romance

"THE WINNING STROKE"

With the most exciting boat race ever filmed

ATTRACTION THREE

LOUISE FAZENDA

IN A MACK SENNETT CYCLONE

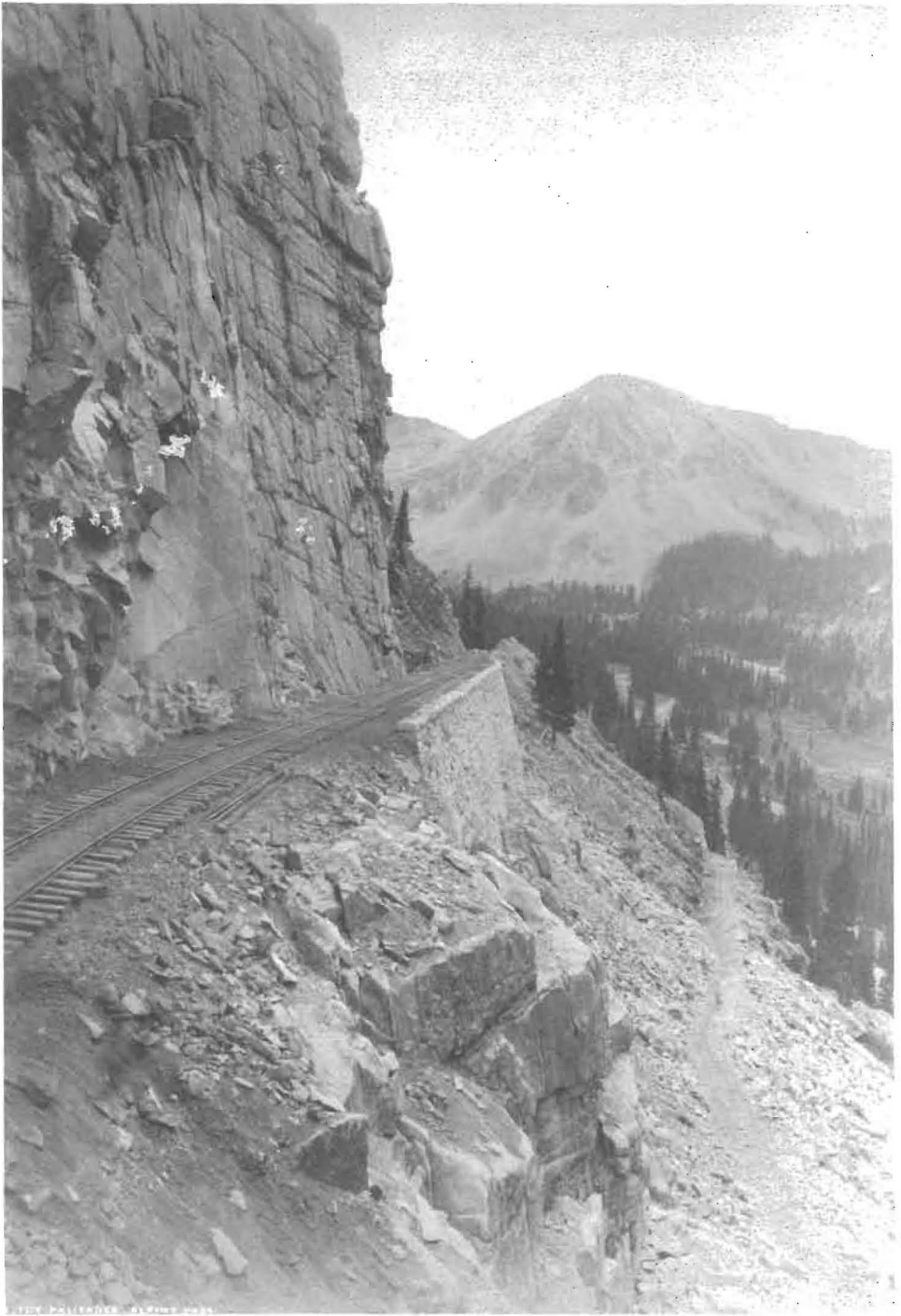
"BACK TO THE KITCHEN"

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Dorothy Gish, famous American comedienne, starred in "Nugget Nell" in December, 1919. Each lady attending the show received a 1920 Strand Theater Art Calendar of either Dorothy or Lillian Gish.



The Palisades Alpine Pass presented a typical western vista as photographed by William Henry Jackson. The ability of the railroad to harness the rugged terrain was often a Jackson motif.

Rutlanders' Romance with the West

by James S. Davidson

The Romance

For over a century Americans have been carrying on a romance with the West, that large geographic mass between the Mississippi River and the Pacific Ocean. Rutlanders were no exception. They were inexorably attracted as much by the promise as the reality, as much by the communication of the visitor as by the actual visit.

More than a century ago, Horace Greeley gave his now famous advice of "Go West, young man, Go West." A great many people took his advice, and a significant number were neither male nor young. On the other hand, millions of Americans never went more than 100 miles from their homes. For these the West came to the East in many forms.

The Museum

Among the collections of the Rutland Historical Society there is a rich variety of material illustrative of the media through which the vast majority of Rutland people who "never went west" nevertheless enjoyed the vicarious experience.

The Land

Western landscapes are vividly illustrated by a collection of 35 photographs of the West owned by The Rutland Historical Society taken by William Henry Jackson, nationally recognized as one of the most significant photographers of the West.

Jackson, who died at age 99, began his career in Rutland, learning his trade from Frank Mowrey, Rutland's first resident photographer, but went west to find fame.

Jackson was born in Keeseville, New York in 1843. In 1853 his family moved to Troy, New York. There he learned watercoloring from his mother. In 1860 he came to Rutland to work as a studio artist in the photographic establishment of Frank Mowrey.

It was here that Jackson learned photography and became a part of the community. As a studio artist he earned \$6 per week, which was a sum quite adequate for a young man to enjoy the amenities of Rutland.

In the summer of 1862, Jackson entered the army as a volunteer member of the Rutland Light Guard, which went into federal service as Company K of the Twelfth Vermont Infantry Regiment.

His brother Edward came from the family home in Troy, New York, to join the unit also. By the summer of 1863, his nine month tour of duty was up, and Jackson was back in Rutland at his old job.

Much of his army career was spent as company artist sketching the various aspects of camp life. His unit saw little action, although the company did perform guard duty behind the lines at the Battle of Gettysburg.

After his return to Rutland, Jackson fell in love with Caddie Eastman, and most of his spare time was spent with her. His professional career was also on the rise. F. Styles of Burlington wanted Jackson to work in his studio. Frank Mowrey advised him to take the opportunity, as Mowrey could not match it.

In 1865 Jackson moved to Burlington. On Sundays he would take the train to Rutland to spend the day with Caddie. In the evening he would return to his job in Burlington.

In 1866 a lovers' quarrel broke their unofficial engagement. Jackson was devastated, but too proud to take the initiative in a reconciliation. He returned to Burlington, immediately, resigned his job and went to New York City.



The railroad was the answer to western transportation needs. Likewise, the telegraph (wires above the train) provided the correspondent communication links.

There he met Ruel Rounds, a Rutland boy who had been in Company K with Jackson. Rounds was also down on his luck.

Together with Billy Crowl, a friend of Ruel Rounds, the trio decided to go west to seek their fortune in the mines of Montana.

Assembling what money they could, they went by train to Detroit, working at various stops along the way to obtain funds for the next train ticket. Finally they reached St. Joseph, Missouri, the departure point for overland travel to the West. Jackson joined a freight wagon train as a "bull whacker" and headed for Montana. At South Pass, Wyoming, he left the train and joined a Mormon train to Salt Lake City.

From Salt Lake City he joined a wagon train to Los Angeles. After a short time in Los Angeles, Jackson joined a wild horse drive from Los Angeles which led him back to Omaha, Nebraska, where he found work in a photographic studio. Before the end of 1867, the owner of the studio offered to sell out to Jackson.

The following year his brother Edward came west to join his new business, which was now named Jackson Bros., Photographers.

Jackson found a ready market for photographs of the Indians from the Omaha region. Photographs for the Union Pacific Railroad became another source of employment.

In 1870 Jackson became the official photographer of the Hayden U.S. Geological Survey, which explored the splendors of the West for the next eight years.

In 1879 Jackson moved to Denver, where he opened the Jackson Photographic Company. During the next few years Jackson specialized in promotional photography for all of the western railroads.

In 1893 his company was selected as the official photographer for the World's Columbian Exposition in Chicago. In 1894 he traveled the world as photographer with the World Transportation Commission.

In 1897 Jackson became a part-owner of the Photochrom Company, a subsidiary of the Detroit Publishing Company, which specialized in postal view cards. In 1924 the company collapsed, and Jackson retired to live on his Civil War pension. In 1929 he became secretary of the Oregon Trail Association, but he lost what savings he had in the Crash of 1929. In 1940 Jackson published his autobiography, "Time Focus." In 1942 he died at age 99.

Jackson's life and work nearly covered the first century of photography. During that time he worked with the various media and markets to establish a reputation as the "Picture-Maker of the Old West."

The Indian

The life of the Indian is broadly and richly documented by an extensive collection of artifacts gathered and documented by Ella Bean Smith Livingston. Ella spent most of the last third of her life in Rutland after a nursing career in the early twentieth century West where she worked on Indian reservations and in Army hospitals.

Ella Bean Livingston, who died at age 92, went west as a nurse in the U.S. Indian Service and brought to Rutland a magnificently documented collection of Indian materials from the early twentieth century.

Ella Bean Smith Livingston led a career that was in so many ways different from that of William Henry Jackson. Born in Littleton, New Hampshire, in 1882, she married Samuel Smith in 1902. Smith died of tuberculosis. In 1907 Ella obtained a nurse's training certificate from Brightlook Hospital in St. Johnsbury. In 1916 she headed west to serve as a nurse in the U.S. Indian Service at Fort Yates, North Dakota.

It was while she was at Fort Yates that she began her magnificent collection of Indian artifacts and her careful documentation of Indian life as it was lived on the reservations in the early twentieth century.

In 1918 she moved to Fort Defiance, Arizona, which brought her into contact with a completely new Indian culture. She continued her collection and documentation, which included not only artifacts but snapshots and written description of things seen and done.

Later in 1918 Ella was appointed to the U.S. Army Nurse Corps and was stationed at Fort Bayard, New Mexico, General Hospital until the end of 1919. In 1920 she worked as a nurse in a sanitarium at Laguna, New Mexico. In June 1921, she headed east and in October she married Bert William Livingston at Watertown, New York.

From about 1930 until shortly before her death in 1975, Ella Bean Smith Livingston lived in Rutland, where she shared her western Indian collection with young and old.

Her stories and descriptions added an extra dimension of life to a vast and beautiful collection of western Indian artifacts.

Before her death at the Vermont Veterans' Home in Bennington, Vermont, in 1975, Ella gave her collection to the Rutland Historical Society.



Among the Indian artifacts from the Ella Bean Smith Livingston Collection of the Rutland Historical Society is a Sioux war bonnet which belonged to Chief Gray Eagle. Mrs. Livingston gathered numerous artifacts while employed as a nurse in the West at the beginning of the Twentieth Century. Her collection is not only authentic but well documented.

BRONCHO CHARLEY MILLER



Born in California, January 1st, 1850.

Rode Pony Express in 1861, from Sacramento City, Calif., to Carson City, Nevada.

Went out of Colorado in 1884 to join Buffalo Bill's show, the 1st Contingent, in New York City, to show before the Crown Heads of Europe at Queen Victoria's Jubilee.

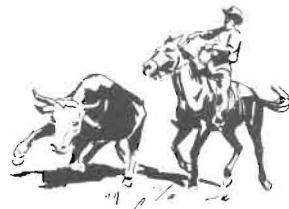
Rode a race against the

Champion Cyclist of the World in 1888, beating them by two miles, three laps, covering 900 miles in 48 hours, using 53 horses in the race, killing two horses.

Howell of England, the Champion, Terount of France and Woodside of America. My partner's name was Marve Beardsley.

Joined the World War in 1916 at the age coming 68, got in as 44 years of age, Queen Mary's 18th Hussard.

"Bronco Charlie" Miller was the epitome of the wild west hero. His exploits seemed larger than life but proved that fact may be stranger than fiction. His calling card summarized only some of his thrilling life. His biography by Gladys Shaw Erskine provides a more extensive look at the long and exciting life of a western saga.



The Cowboy

The cowboy is uniquely represented by "Bronco Charlie" Miller, who, although only a visitor to Rutland, was the quintessence of the western folk hero.

"Bronco Charlie" Miller was the last of the Pony Express riders. He was only an occasional visitor to Rutland, but he still left his mark. Born in a covered wagon in 1850, he became a pony express rider at age ten. He served later as an Indian Scout and joined Buffalo Bill's Wild West show for a tour of Europe.

If it was exciting or challenging, "Bronco Charlie" seemed to have done it. And he seemed ageless. At 68 he joined the Canadian Army in World War I. In World War II he actively campaigned for the sale of war bonds.

In the 1930s, "Bronco Charlie" paid visits to Mr. and Mrs. A. C. Mason of Grove Street. There he shared his handicrafts and his almost limitless repertoire of western folklore with the Masons and their friends.

Last of the Pony Express riders, he died at age 105. Although "Bronco Charlie" is gone, three canes remaining in Rutland that he carved give a permanent reminder of the man and his folklore.

The Impact

For William Henry Jackson, Rutland was a nest from which a Rutland girl's rejection cast him out into a West where he found fame. His photographs have returned to provide a dramatic view of the West and its people.

For Ella Bean Livingston, Rutland was a home to which she brought and left a wonderful insight into the life of the Indian of the West.

For "Bronco Charlie" Miller, Rutland was a place where he could share with friends his tales and folk art in the twilight of a fabulous career. For young and old at the turn of the century, Rutland was a place where they could see the wonderful "Wild West" shows that featured western heroes such as Buffalo Bill and Annie Oakley.

When the live shows were not in town, there were the silent movies which offered exciting afternoons and evenings of fictional adventure in the West. And just in case someone thought that it was all fiction, those who went west were sure to "drop a line" on a postcard whose view reminded all that the West was real, albeit sometimes it seemed larger than life.

Even before the official closing of the frontier in 1890, the West had a vicarious life in the East. For nearly a century the concept of the West exerted a social and cultural influence on the East.

The breathtaking expanse of the western landscape, the rich variety of artifacts of the Indian culture, and the excitement of the cowboy's life all combined to stimulate and sustain a lifelong romance with the West for generations of Rutland people.



The Rutland Historical Society had a major exhibit at its Museum in 1980, Rutlanders Experience the West, 1860-1940. In connection with the exhibit, James S. Davidson, author of the foregoing article, wrote an article, Rutland's Ties With the Old West, which appeared in the August 28, 1980, issue of the Rutland Daily Herald. Portions of the foregoing article are based on the earlier article and appear courtesy of the Rutland Daily Herald.

The following is a letter to the editor which appeared in the September 12, 1980, issue of the Rutland Daily Herald and appears courtesy of the Rutland Daily Herald.



TIES WITH OLD WEST

The story "Rutland's Ties With the Old West" by Jim Davidson in the Aug. 28 Herald was of special interest to me because in the 1930s I met William Henry Jackson and occasionally saw Bronco Charlie Miller.

At that time, I was attending New York University, where my favorite teacher was Dr. Howard R. Driggs, English professor and president of the Oregon Trail Memorial Association. During his course in "Historical Literature of America," he often told his students, "The history of your country isn't all written yet; it's up to you to write it."

One day he brought to class, as his guest, his friend William Henry Jackson, then a very alert man in his late 90s. One of my prized possessions is a book "The Pony Express Goes Through," written by Dr. Driggs and illustrated by Mr. Jackson and autographed by both for me on April 18, 1939.

During those same years, I often traveled by bus from New York to Glens Falls, N.Y. Bronco Charlie Miller, who was then living in the Lake George area, occasionally rode on the same bus.

ELIZABETH M. PARSONS
Hubbardton

BOOK REVIEW

William Henry Jackson. *Time Exposure . . . autobiography*. N.Y.: Cooper Square Publishing Co. 1970. 341 pp. illustrated. \$10.00

Rutland can be proud of William Henry Jackson for this great photographer of the American West served his apprenticeship in Rutland for two years. Prior to serving in the Civil War, Jackson was a touch-up artist in the studio of Frank Mowrey in the old Union Block (now Lindholm's). After his stint in the war Jackson returned to Rutland and worked for another year before heading west.

No claim can be rightly made that Rutland was changed by Jackson's presence, nor that Jackson learned his craft entirely from his work in Mowrey's shop. Rutland was home to this errant artist during a time when his perception of life was at its broadest and keenest. His sketches of Rutland scenes, reproduced in *Time Exposure*, make one hope that the original notebooks will some day turn up.

Jackson may have returned to Rutland at the turn of the century, for in the Society's files are photographic prints, obtained from the Library of Congress, scenes of Rutland taken by the Detroit Publishing Company. Jackson was part owner of this firm which produced postcards and views by the millions.

Jackson was a remarkable man; he lived a long time, and he wrote with a grace that makes this book a joy to read.

F.P.E.

BOOK REVIEW

Robert G. Steele. *With Pen and Sword, lives and times of the remarkable Rutland Ripleys*. NY: Vantage Press (1979) 346 pp. illustrated. \$11.95

Steele, a great-great grandson of William Young Ripley, the patriarch of the Ripley clan, has now published the second book about his family. In the first one, *A Yankee Heritage*, which was privately printed ten years ago in an edition of sixty-five copies, he sketched the more prominent and eccentric Ripleys, Dorrs, Steeles, Livingstons and Foggs, whose blood flows through his own veins. In his latest book, however, he confines himself to eight Ripleys: William Young Ripley, marble pioneer and banker, and his seven children.

Family letters and papers and the prolific published accounts of family members are what Steele relies on in this engrossing account of this proud family. As an introductory background the author reprints almost in its entirety *A Book of Remembrance — W.Y.R.*, a slim volume by Julia Caroline Ripley Dorr, and her *When I Was a School-Girl*. The careers of the two oldest boys, William Young Warren Ripley and Edward Hastings Ripley, take us through the early days of the marble industry and the Civil War, in which both Ripleys were general officers. The youngest son, Charles Henry Ripley, cannot be said to have a career for he did as he pleased.

Of the girls, Julia is familiar as author, civic organizer, and mother. The other girls, Mary, Agnes and Helen, are sketched as well as the available material will allow. All were individuals, as different from each other as Charlie was from his brothers.

The Ripleys came to Rutland because of the opportunities there; the offspring of the Ripleys in turn left Rutland to seek fortune elsewhere — California, New York City, Washington and even the Orient. Today, as Steele points out, "It just happens that not one person with a drop of Ripley blood now lives in Rutland."

F.P.E.

A Letter to the West — 1855

Rutland Aug. 5th, 1855

J.P. Woodward—

Dear Sir:—

"I take my pen to inform you that I am in good health" — I see you appear to be acquainted with the phrase so I need not finish it — yet perhaps I had better do so for the want of something else — so here goes — "hoping these few lines will find you enjoying the same blessing". Your excellent letter of the 8th ult. [July 8th] was duly received. I was glad to hear you had all arrived in Wis. safe & sound; and doing so well there. I am glad you "have 'scaped your rut", and am sorry that I am not out there too. Everything (Billings here interrupts me by saying, "Tell Woodward I have received his letter; and I'll answer it by the time he will want to hear from these diggings agin") necessary for the support of a family is dreadful "high up" in this section of country; and as for Shoemaking in Rutland, it is worse this summer than it has been before since I came here. Lord help us! I have been making foal brogs [shoes] for Graves for 4.00 a case — work awful hard for a dollar a day, and instead of roast beef, would be obsequiously grateful for roast praties. "Man never is, but always to be, blest", saith the Scriptures you know: yet it is well enough always to hope for better times. "A bright and beautiful bird is hope", and I trust, as patiently, yet sanguinely, as did Micawber, that some where, some time, some how — "something will turn up".

In the way of news I have not much. There was an exhibition of Indians here on the 11th inst. [Should be ult., i.e. July 11th. Author started letter in July but finished in August. He changed the first date but not this one.] and another on the 16th [July 16th] — good bands of music & all that. Their tents about as large as circus tents generally are, were pitched, out on the Common, in front of Academy Building [on site of Rutland City Fire Station], all sorts of Indian yells, yelps, whoops, Indian drumming, tinkling of bells, etc. etc. Scalps were taken off, and Captain Smith was executed, but, (as I am informed) happily no lives were lost. Last Monday Evening, were exhibited at Town Hall [located on Washington Street, just off Main Street] two little specimens of half animal, half humans. I went up into the Print. Office [Rutland Herald Printing Office was on Washington Street at this time, just west of the Town Hall] and saw them through the windows. Whether they are human or not, I know not; but, judging from what I hear of their feats of strength I should say it would "take a man to handle one of them". We had a concert lately, also at same hall, by some juvenile vocalists & performers which would shame many a concert by older heads. I never heard "Yankee Doodle, with variations" played better on the piano than the little fellow played it, with the single exception of the world-renowned France-man, Herz. The name of this "family" is Kook.

This village (I thought I would not say our village) has had many similar performances since you left. On the 10 and 11 of this mo. "we" are to have concerts by Bennetts' negro minstrels — 12 in number. Providence permitting, and if my work holds out, I shall go; and laugh — whether I "grow fat" or not. What will come next after "Bennetts" I don't know, but I hope the devil hasn't forsooked us yet.

The celebration of "The Glorious Fourth" in this place, showed that Rutland isn't dead yet. "The Day" was ushered into Rutland at half past six (or thereabout) in the morning; at which time a bunch of fire-crackers — ignited — were thrown from Thrall's office window by "Reuben's" [Reuben Thrall, Rutland

lawyer] hired man. At 10 o'clock a very large quantity of fire-crackers were lighted and thrown into "an empty barrel of flour" placed on the common for that purpose. The effect of this was truly startling! After that I didn't discover anything in particular going on — except a shower or two — until about 2 p.m. when our well-known & worthy fellow-citizen Mr. Bill Cain appeared on the ground, planted the cannon immediately in front of the Franklin Hotel [an early hotel located on the east side of South Main Street], and taking due and deliberate aim down the street, at the County Jail "blazed away". This cannonading was kept up at a spirited and vigorous rate until the inmates of the Jail dangled a red flannel shirt on a broom handle, from a second-story window, in token of submission and sent (or ought to have sent) a messenger with a flag of truce, bearing a note to our commander, with this laconic sentence, "We acknowledge ourselves prisoners!" But at any rate, the signal must have been satisfactory to the besiegers as the firing ceased as soon as the powder "give out".

Along in the afternoon a company, called (or ought to be called) the Rutland Invincibles, turned out in full dress, and showed the nation that some things can be done as well as others. They marched straight up the hill & then marched down again. They eyes'd right and eyes'd left. (I don't know but one or two eyes'd right & left at one & the same time). They turned corners with the most admirable alacrity, and performed divers brilliant and soger-like [soldier-like] evolutions not laid down in the books. I noticed that our worthy and gifted young townsman Mr. James Quow (colored) officiated as snare drummer. The bass drummer and fifer were white. In stature, the members of this corps varied, I should judge from about 3 feet six inches up to 6 feet 3 inches — the whole under command of Capt. Brooks (colored) presented a splendid appearance; and were followed, wondered at and admired by "a large concourse of our intelligent fellow-citizens, all of whom seemed to feel that the country was safe. In the evening the "living tide" poured down the hill, near to the Bardwell House to witness a fine display of fire-works. These fire-works were got up with a commendable regard to expense and reflected much to the honor and good sense of our citizens. Fortunately, or unfortunately, as if to save the devoted town from dire conflagration, a shower came up just before the "works" were to have been finished. But I must stop, or you'll [think] it isn't cold water that ails me! But don't harbor such a thought. I am yet "a member in good standing". I infer from your letter that you have joined the "Sons". This piece of news is not the least acceptable and gratifying, of your excellent and readable, — I might say valuable — letter (for it [the letter] contains much valuable & interesting information). You must not "throw yourself away". Never shake hands with that other — "son", and let that notorious "Mr. Hall" "go to the devil" — or to the gutter. I don't think it is necessary for me to repeat the advice a certain man gave you on fair day, and perhaps I have already said more than is proper or becoming for me, but I know well enough you will not be offended, for I don't & never did consider you a drunkard; but I would in my feeble and humble way entreat and exhort all my friends, and everybody, to let that other "son" alone. He ought to have his neck broke — no, that would be too good for him. He ought to have his "butt end" kicked! But seriously, and really, I think that to "taste not, touch not, handle not", is a duty which we owe to ourselves, our families, and to community.

So then you get the Rutland Herald, do you? Look out then for a little "more of the same sort" of doggerel. I commenced some this morn — could not make it go to suit — dropped it and "took up my pen to inform you" — & — have now I see got most to the bottom 4th page of my sheet — after which, if sufficient light breaks in upon me, shall try to finish said doggerel today — and if I do, may be 'twill appear this week — Excuse the wretched penmanship and give my respects to Mr. T. and all "enquiring friends". Write again when convenient and be assured, for the present of my "high esteem, etc".

A. B. Foote

Note: The editor has added the material appearing in brackets.

The Indian show on Wednesday, July 11, 1855, that entertained A. B. Foote, the author of "A Letter to the West - 1855," was advertised in some detail in the Rutland Herald on July 6, 1855. The text of the advertisement and the report in Mr. Foote's letter offer complementary perspectives on the wild west in Rutland at a very early date.

PHILIPS & TWIST'S
UNIQUE AND INTERESTING
ENTERTAINMENT
OF THE MANNERS AND CUSTOMS OF THE



UNCIVILIZED INDIANS,
OF THE FAR WEST,

Given under a large Pavilion accommodating 2500 persons.

The Celebrated Chief, KAWSHAWGANCE, from the Walatpa Nation of the Indian Tribes West of the Rocky Mountains, and the Young Chiefs AHWANE UNK and KIMMEWEAN, from the great Sioux Nation, together with OTTAEWANLA, from the Callapeya Tribe, with their

Large Troupe of Warriors and Females, From the Plains and from West of the Rocky Mountains, will give a true Exhibition of the Manners and Customs of the untutored

Red Men of the Forest,
At Rutland, Wednesday, July 11, 1855.

The Chiefs, accompanied by their attendants, will make a grand entrance into town, mounted on their Indian ponies, dressed in full Indian costume, painted and fully equipped for War, between 10 and 11 o'clock, A. M., preceded by

BLAKELEY'S CELEBRATED BRASS BAND.



In 1855 the Rutland Herald was printed by George A. Tuttle for Chauncey H. Hayden, editor and proprietor. The Tuttle Printing Office was located in the building on the left. On the right was the Murdock House. The Printing Office was on the south side of Washington Street about where Morse Place now meets Washington Street. On the extreme left can be seen the ruins of the Town Hall which was burned by four arsonists on December 12, 1868.



The new Rutland Academy was photographed shortly after its construction in 1852. At the extreme right is the Nickwackett Firehouse, and in the distance is the cupola of the Cook, or Strong, house, which still stands at 26 Washington Street. A lithograph of this photograph appears in Beers' *Atlas of Rutland County*, where it is identified as produced from a photograph by F. Mowrey.



The Bardwell House, located on the corner of Washington Street and Merchants Row, was built in 1852 by Otis Bardwell and E. Foster Cook. In 1864 John W. Cramton purchased the building. In 1869 he enlarged it on the north end.

A Project: The Western Connection

Rutland's western connection is still alive today, for numerous bits and pieces of Rutland's heritage went west and remain there as a "hidden reservoir" of material for understanding an earlier Rutland.

Visitors to Rutland, whose great grandparents went from Rutland to settle in the west, often return with tales and documents illustrative of the "Rutland Connection" (See "A Letter to the West — 1855"). Visitors from Rutland often stumble upon the "Rutland Connection" in the most unsuspected places in the West.

There is a need to organize a project to identify Rutland material in western repositories, both public and private. Upon identification, microfilming and photo-duplication of pertinent items could add significantly to our understanding of Rutland life.

Help is requested from any readers who are aware of collections, private or public, or who can visit nearby repositories to examine catalogue files for Rutland materials. Please address correspondence to Chairman of the Research Committee, Rutland Historical Society, 101 Center Street, Rutland, Vermont 05701.

An article, Currency and Coins from Vermont's Period of Independence by Sanborn Partridge appeared in Volume IX, No. 4 of the Rutland Historical Society Quarterly. The following article appeared in the Coin World December 17, 1980. Following that is an editorial that appeared in the Rutland Daily Herald December 23, 1980, and letters to the author, edited in some cases to delete personal, confidential or extraneous comments. The original article is 40 pages long. Various references to 68 pages mistakenly refer to the pagination of the Quarterly.

Coin World

Numismatic Depth Study *Old coppers appealing*

By Q. David Bowers

Among the most interesting of all early American coins are the copper pieces of Vermont minted from 1785 to 1788. While the Declaration of independence and the Constitution set the stage for the new government of the United States of America, curiously enough (from today's viewpoint), the right of coinage was subsequently reserved for the individual states.

So, in the 1780s, several different states produced their own coins: Connecticut (1785-1788), New Jersey (1786-1788), Massachusetts (1787-1788), and the aforementioned Vermont. In addition, many copper coins dated 1786-1787 relating to New York were produced, but no specific legislation has ever been found regarding them.

While the coins of Connecticut, New Jersey, and Massachusetts tended to follow the same motif, Vermont coppers were sharply different. The initial issues of 1785 bore a typical Vermont motif on the obverse: an early-morning sun peeping over a forested ridge. The reverse showed rays and 14 stars with the legend STELLA QUARTA DECIMA (the 14th star was in reference to Vermont's aspiration to become the 14th state of the Union, which it indeed became in 1791).

The citizens of Vermont, who were accustomed to using British copper half pennies bearing the portrait of King George on one side and the seated figure of Britannia on the other, did not take kindly to the strange appearing Vermont pieces. Apparently this produced some problems with effective circulation of the coins, with the result that during the following year, 1786, the designs were modified to more closely approximate the familiar British issues.

The obverse bore the portrait of King George II (a remarkable situation considering that the American colonies had just escaped the tyranny of the British crown!). The reverse was copied from the Britannia style used on British coins. Although the obverse and reverse designs were similar to British issues, the legends were strictly related to Vermont. The obverse had in Latin AUCTORI VERMON (by authority of Vermont) and the reverse had INDE ET LIB (an abbreviation in Latin for "independence and liberty").

These coins apparently solved the circulation problem, and from that point onward Vermont pieces were issued in large quantities. The effigy on the obverse was changed the next year, 1787, to that of King George III. The reverse generally remained the same.

Among Vermont issues from 1785 to 1788, are to be found nearly 40 different die varieties and die combinations. Included not only are major design changes, but also interesting errors and varieties. Perhaps the most notorious of these is the 1787 BRITANNIA reverse.

By this time coinage of Vermont coppers had been transferred from the initial site within the Green Mountain State to a private facility known as Machin's Mills, near present-day Newburgh, N.Y. Machin's Mills, which styled itself as a "manufactory of hardware," was actively engaged in counterfeiting British half pennies, as well as making imitations of many other copper issues of the time.

Apparently one day the dies for Vermont coins and counterfeit British half pennies became mixed, with the result that pieces bearing the obverse of a Vermont copper combined with the reverse die for a counterfeit British half penny! Today the Britannia variety is one of the most common of all Vermont coppers, so any collector desiring to own one will have no problem.

Another interesting variety is the combination of a Vermont obverse die with the reverse of an Immune Columbia issue. Unlike the previously mentioned error, the Immune Columbia combination is exceedingly scarce. Just two or three dozen are known to exist, and a well-worn specimen will command a price of several thousand dollars.

Over the years Vermont coinage has attracted the attention of many different numismatists and scholars, prominent among them being Hillyer C. Ryder, who produced a study, "The Colonial Coins of Vermont," which appeared in *The American Journal of Numismatics* in 1919. This listing by die varieties was updated in May, 1947, by John M. Richardson, who wrote "The Copper Coins of Vermont," which appeared in *The Numismatist* in May of that year. Today collectors identify Vermont die varieties by "R" designations for Ryder numbers, such as, for example, R-13, the designation for the afore-mentioned Britannia piece.

To the fund of Vermont knowledge has recently been added a very interesting monograph by Sanborn Partridge. Published by the Rutland Historical Society (101 Center Street, Rutland, Vermont 05701), the study is titled "Currency and Coins from Vermont's Period of Independence."

"Sandy" Partridge, a long-time student of Vermontiana, has condensed in one 68-page booklet a concise history of Vermont paper money and notes, together with reprints of several early articles pertaining to Vermont numismatics, the most extensive bibliography of Vermont coins and paper money we have seen, and illustrations of many of the individual pieces. All in all, the booklet is one which is a "must" for anyone interested in the fascinating numismatic history of this state.

Early Vermont Coinage

A well known Rutland man many years ago advocated collecting silver coins as a means of combating inflation long before inflation in this country reached anything approaching the double digit stage. He followed his own advice and had an impressive collection of silver, but, unfortunately, he didn't live to see borne out the accuracy of his fears about the value of paper money in the United States.

This was one of the problems that the British colonies had during their early history, when they tried printing paper money because it was cheaper than minting coins. The paper money not only was cheaper to print, it soon depreciated in value. All the original 13 colonies tried printing money, which quickly depreciated to zero value. Paper currency of that early period has regained some value in modern times only as a collector's item.

When the new government of the United States was formed, the right of coinage was reserved to the individual states. Copper pieces minted in Vermont from 1785 to 1788 have been described as among the most interesting coins minted by the states during that period. State Sen. Sanborn Partridge, current president of the Rutland Historical Society, who is a long-time collector of old Vermont coins, has an exhaustive article on the subject in the recently published issue of the Society Quarterly, which is dated Fall, 1979. The 68-page booklet has received attention in the Dec. 17 issue of Coin World in a column by David Bowers on old coppers.

Sen. Partridge tells about a Vermont statute of 1787 which set the legal tender value of the paper currency issued by the Continental Congress in terms of the hard-money Spanish silver dollar. The Congress authorized 36 issues of paper between Sept. 1, 1777, and Sept. 1, 1780. Noting how quickly the paper money depreciated, the senator reports that the Vermont valuation table in terms of silver ranged from 100 for the first issue to 7,200 for the final one. If it's any consolation, this is a considerably faster rate of depreciation than has been experienced by the modern American dollar since, say 1967.

Vermont's early currency, according to the senator, stood up much better than that of the Continental Congress. His booklet has a brief report on the state's paper money issued in 1781, with photographs, and a much more detailed section on the state's coinage, also well illustrated.

There are some counterfeit coins around, evidently, which are easily identified by those familiar with the early coinage, but Sen. Partridge mentions some reproductions produced in the 1870's which were not intended to deceive but are "dangerously good counterfeits."

To anyone interested in the state's early history and its coinage, the Partridge booklet will be a useful addition to collections of Vermontiana.

Letters to the Author

November 4, 1980

Thank you very much for your letter of October 30th, together with the fall, 1979, edition of the Rutland Historical Society Quarterly which contains your very interesting article. Carl [Carlson, Numismatic Research Director] and I were very pleased to receive these and have read them with great interest.

In accordance with your suggestion that I might write to you regarding the information contained therein on the paper money issues, I'm taking the liberty of spelling out . . . the subject. This information is available in the records of the state archives, which I consulted during a very pleasant day visiting the state capitol and Montpelier.

My researches on the state notes indicate that approximately 24,500 Pounds of them had been cancelled by 1787. Depending on whether the figure you quote is the 25,155 Pounds or the 24,750 Pounds 8 Shillings and 9 Pence quoted by yourself, this would leave an outstanding sum of between 250 Pounds and 405 Pounds outstanding at that time. To judge by the massive cancellations and tearing up (and resulting restoration) of most of the surviving notes, I think it is a safe guess to say that the bulk of even that small supply was turned in sometime by the 1790's.

So far as the hard money warrants are concerned, the quantities emitted appear to have been quite considerable to judge by the number ranges employed. I do not remember exactly what was done in that line, but, if memory serves, they were numbered consecutively from first to last with no new series for each issue place. (I may have this mixed up; they may have issued new numbers from each place, but I don't think so.) The information regarding the number ranges I sent to Eric Phillip Newman some years ago for his book. If memory also serves, the issue of the first of the series, at Westminster, began around 1783 and lasted until 1786. The seat of the Treasury was then moved very briefly to the town of Sunderland, from which it was removed in 1787. For obvious reasons the Sunderland certificates are therefore the scarcer. Certificates were then issued from Tinnmouth from 1787 to 1792, when their issue ceased by legislature order. As I commented in my article in May, the legislature ordered the Treasurer to cease to issue these warrants on the ground that, first of all, they were being used as money and, secondly, that this money was occasioning considerable difficulties because of its odd denomination format. The odd denominations arose from the fact that these warrants were used to pay the salaries of public officials, both judicial and executive. As "hard money" warrants, they were maybe equivalent of specie and were tax-receivable at the Treasury. Totally ignoring the fact that the Constitution prohibited the issue of money by the several states, the legislature simply took the view that the continued issue of these items were inexpedient, and the Treasurer was ordered to issue no more within a few weeks of the passage of the Act. Since very few of these items have turned up, it would be safe to say that most of them were probably redeemed. Very possibly, the state bank of Vermont may have been established with the idea of helping to draw in these items, plus any other outstanding IOU's owed by Vermont. Certainly, the state bank with its wholly-owned status was for all practical intents and purposes a continuation of the business of issuing money by a state, but in different guise. The failure of that institution in the 1867 period constituted the end of a series of monetary practices by Vermont that had gone on for approximately 25 years and with general success. I remain,

Sincerely yours,
Douglas B. Ball, President
Numismatic & Antiquarian Service Corporation of America
Rockville Centre, New York

November 4, 1980

You were very thoughtful to send me your article on Vermont Numismatics. I read it carefully, and I know how much satisfaction you received in presenting the subject in all of its phases. I was not familiar with the newspaper items you mentioned in 1870. They are quite a tirade.

Insofar as fiscal paper becoming money, I cannot go along with this. Fiscal paper is part of the economic life, but certainly is not currency in the Vermont situation.

Thank you very much for the nice things you said about me and some of my writing.

Your bibliography is a gem.

My kindest regards,
Eric P. Newman
Eric P. Newman Numismatic Education Society
St. Louis, Missouri

November 4, 1980

The material was well presented and interesting. The illustrations, too, were superb. I really envy the choice condition of your lovely pieces.

I have never seen such a thorough bibliography on this subject. Congratulations on pulling together what must be just about every reference possible. This should prove to be invaluable in years to come when, perhaps, others will take up the challenge of writing a final chapter to this interesting subject.

Sincerely,

Kenneth E. Bressett, Vice President, Numismatics
Kagin Numismatic Services Ltd.
Des Moines, Iowa
(Long-time editor of The Red Book of U.S. Coinage)

November 14, 1980

Thanks very much for the copy of the Rutland Historical Society Quarterly issue on Vermont's Currency and Coins.

Your photographs are first class and large enough to show minute differences in types.

I take issue with Ken Bressett, where he says there are 4,000-5,000 Vermont coppers in existence. The figure, in my estimation, is 2,500-3,000. But who knows for sure?

Thanks again for the copy of your publication. I am glad someone is publishing on Vermonts. Keep up the good work.

Sincerely,

Donald Norton
Berlin, New Hampshire

November 4, 1980

What a delightful surprise it was to receive your article, and to note that the Society devoted the entire issue to it. As yet, I haven't read it, but I did go through the bibliography. It's the most comprehensive that I've ever seen. Can't think of a thing that you missed, and saw many of which I had never heard. I'll read it as soon as possible, and will write you again. At this point I just wanted to thank you for it.

Kindest regards,

Sincerely,

Richard Picker
Albertson, New York

November 6, 1980

It was kind of you to send along your excellent monograph on Vermont numismatics, which I just received. It looks like an important contribution, and I am grateful to have it.

We want to reprint a portion of the Bressett Chapter 11 article as contained in the ANS Bicentennial compilation of 1976 in such a way so as to provide an updated version of Richardson to be used as an attribution tool.

Would you be willing to act as a consultant in this publication, if we are able to go forward with it?

Sincerely,

Al Hoch
Quarterman Publications Inc.
Lincoln, Massachusetts

November 4, 1980

Thanks you so much for the Rutland Quarterly. The article was very nicely done and the pictures superb.

The photography was very well done, and the enlargement made things so much clearer.

The article will be a valuable reference to me in the future and is greatly appreciated. You should be very proud of yourself and the Society for the work. A job well done!

Thanks again,
William L. Parkinson
Shelburne, Vermont

November 4, 1980

Many thanks for the copy of your fine article on early Vermont coins and currency. It's very nicely done, and the bibliography should prove invaluable to students and collectors interested in doing their own research on the subject.

Thanks again for sending the article.

Best Wishes,
J. Kevin Graffagnino
Curator, Wilbur Collection
University of Vermont
Burlington, Vermont

November 7, 1980

I was very pleased to receive the Rutland Historical Society Quarterly with your article. Rest assured it will live on the shelves with my other numismatic books. It is always interesting to see another fellow's view of a subject, and I thoroughly enjoyed reading yours. It gives a fresh insight into the monetary problems of the period. Many thanks for sending it.

Sincerely,
Eugene R. Kosche, Senior Curator
The Bennington Museum
Bennington, Vermont

December 29, 1980

Perhaps the following information may shed a bit of light on the deplorable condition that so many Vermont coppers are found in. A few years back a friend, who at that time was working for Bell Aircraft as a metallurgist, did an analysis on a horrible specimen of a R.R. #10. He used, if I recall correctly, some sort of spectroscopy bombardment to read the free atoms of the alloys the planchet contained. He informed me that the copper had contained perhaps as much as 1% alloy of a base metal, he thought either antimony, or tin. Both would show the same on his chart, he said.

I do not know how atmosphere affects antimony, but tin suffers from dampness, etc. Thus if the alloy was indeed tin, the concentration at the surface may be affected by "tin pest" thus the porosity and pitting! It's only a suggestion, and I have only my friend's findings (performed on company time, thus no report!) to back my ideas, so take it for what it is worth.

Sincerely,
Norman G. Peters
Lancaster, New York

January 1, 1981

I have finally had the chance to sit down and read with great interest your "Vermont" article in the Fall, 1979, issue of the Rutland Historical Society Quarterly. I am certain that this information will come as a great revelation to most of your society members. It has been my experience that very, very little is generally known or properly understood regarding the early American monetary system, and the State coinages are certainly an interesting episode in the overall "big picture." And — as you and I both recognize — there is still much more to be learned. Congratulations on a job nicely done.

In your research have you ever uncovered any additional documentation on the original design? (See Crosby, p. 179) There is a strong implication in this bond reported by Crosby that the legislators specified the design and/or mottos i.e. "Provided sd Harmon should at any time Coin Coppers of Wait Mettle or Motto's Contrary to said Act then this bond is forfeit —".

What Motto's? The Act simply says that a committee will take care of this matter! Have you ever discovered any report of said committee? If so, that would be a very interesting document to publish in The Colonial Newsletter.

James C. Spilman
The Colonial Newsletter Foundation, Inc.
Huntsville, Alabama

January 5, 1981

Your letter to Walter Breen, dated in October of 1980, (with enclosed Quarterly) just came to my desk. I read it with great interest, and read the Fall, 1979, issue of the Rutland Historical Society Quarterly with even more interest. I have a natural feeling for Vermont, and anything to do with Vermont. I certainly don't want to give up the Quarterly which came into my hands and has so much information in it, much of it produced by Walter for First Coinvestors.

In addition, I'm sending on my check for \$75 to become a Life Member in the Rutland Historical Society.

Very truly yours,
Stanley Apfelbaum, President
First Coinvestors, Inc.
Albertson, New York

February 4, 1981

Thank you for the Rutland Historical Society Quarterly. This goes into my library side by side with other specialized monographs in the colonial field. It taught me a few things I didn't know about the Vermont paper emissions; for this thanks, especially, as I am perpetually trying to learn more, to fill in gaps in existing knowledge.

A few special comments: The term "wampum" was not used in the 17th century; the material was more often called "peage", short for "wampumpeage", or more accurately "wanpanpiag", and it lost its value owing to effective counterfeiting.

A few Plough Type Vt. coppers are actually found on heavy crude planchets somewhere near the original 160 grains=10.37 grams standard — they have been weighed as high as 184 grains=11.92 grams. I do not think these were intended to conform to the original standard; more likely, they represented part of the output from a single overly thick strip of copper which was cut into planchets anyway. The authorized weight as of Oct. 27, 1785, was 111 grains 7.20 grams, 63 to the pound, not 50. Some are indeed found heavier, doubtless owing to laxity in quality control; but at least those attributed to the Rupert Mint are not ordinarily lightweight, unlike those from Machin's Mills.

On p. 32, the New York firm of Van Voorhis, Bailey & Coley was located at 27 Hanover Square. The "baby head" was Coley's copy of Connecticut 1786 M. 3-D1, a counterfeit made by Atlee on his own account long before the Machin's Mills connection.

I hardly think that the STELLA QUARTA DECIMA/Rays and stars around the All-Seeing Eye device is mere "plagiarism": rather, the legend shows it to be a pointed allusion to the CONSTELLATIO NOVA coppers, which were then just coming into common use. Coley's landscape device (Sun rising over the Green Mountains) alludes, similarly, to Paul Revere's Massachusetts notes of 1779. VERMONT(I)S RES PUBLICA, or the improved Latin VERMONTENSIVM RES PUBLICA, as issuing authority, meant a direct and explicit claim to sovereignty, befitting an independent republic, exactly as the CONTINENTAL CURRENCY pewter dollars were intended to do (likewise without enough silver bullion to make the needed public impression) for the United Colonies. All this was highly topical because the CONSTELLATIO NOVA coppers reached the USA in 1785 (not 1783); the 1783 date was commemorative, and Morris anyway did not reach England to make the deal until 1785.

Discoverers of the extreme rarities are listed in my Encyclopedia of American Coins, where the Vermonts appear as nos. 566-590. I give these discoverers as follows (please correct me if I have been misinformed): RR "38", discovered by Richard Picker (what year?); "37", discovered by A. D. Hoch, 1960; "36", discovered by K. E. Bressett, NUM 2/55:162; "33", by Howard H. Kurth, as you specified; "35", by Damon G. Douglas; "30", by Dr. E. Maris (1875); "5", by Dr. Augustine Shurtleff (pictured in Dickeson 1860) — but cf. Bache I:2572 (Woodward's sale of March, 1865). I unintentionally omitted to mention the discoverers of "32" and "34", presumable Hillyer Ryder, though "34" was pictured in Crosby.

I saw the RR 10 in Garrett collection. I am, incidentally, convinced that the RR 10, 11 & 15 all originally had the wheat sheaf, that it was on the device punch, and that RR 15 — should an unbroken-die coin ever show up — will prove to be 1787/6, as the date 1786 is IN THE DEVICE PUNCH exactly as it was in its prototype, the 1786 Connecticut reverse used on all the regular Mailed Bust Left issues.

The Encyclopedia should be out some time next year. I am only sorry I didn't see that RHS Quarterly issue before; I would have loved to include it in the Bibliography (over 600 items). The manuscript was almost 1,600 pages long; Doubleday's estimate is that the finished book (which will have nearly 4,000 illustrations) will have 640 phonebook-sized pages.

I have been through Rutland in foliage season, and loved every moment of it — fantastically beautiful territory.

Again, thanks for everything.

Blessings,
Walter Breen
Berkeley, California

EDITOR'S NOTE regarding the varied spelling of the name of the famous cowboy (page 87): signatures on letters existing in Rutland show that he always signed his nickname as Broncho Charlie Miller.

PICTURE CREDITS

Thomas McDevitt — cover and page 87

Rutland Herald — pages 79, 80, 81, 94

Scott's Map of Rutland County, Vt. (1854) — University of Vermont — page 90

Beers, Ellis, Soule: Plan of Rutland, Rutland County, Vermont, 1869 - Robert West - Page 93

**RUTLAND HISTORICAL SOCIETY
101 CENTER STREET, RUTLAND, VERMONT
(802) 775-2006**

The society publishes the *Quarterly* for its members with the aim of preserving and studying the history of the Rutland community, which is comprised of the Towns of Rutland, Proctor and West Rutland and the City of Rutland. The Society maintains and operates a museum at 101 Center Street, Rutland, in the former Bank of Rutland building (built in 1825), now owned by the City of Rutland and leased to the Society at no charge.

Membership

Membership in the Society is open to all upon payment of dues to the Membership Secretary—**Hope E. Hubbard**, 248 Lincoln Avenue, Rutland, VT 05701

Dues are \$3.00 per year for regular members; for those wishing to give the Society further support, a contributing membership is \$10.00; a business membership is \$25.00; a sustaining membership is \$100.00; and a life membership (one payment only) is \$75.00.

All members receive as part of their membership four issues of the *Quarterly*. The expiration date of each membership is listed on the mailing label of the publication. Members wishing to pay two or more years' dues in advance are encouraged to do so to reduce costs.

Manuscripts are invited; address correspondence to the Editor.

Gifts or bequests of money or articles of local historical interest are welcome at all times and are deductible for income tax purposes.

*Editor: Michael L. Austin
Managing Editor: Jean C. Ross*

RUTLAND HISTORICAL SOCIETY
101 Center Street
Rutland, Vermont 05701

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